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# KING TROJAN

*Poem by FR. A. MUTH.*

Composed for

CHORUS, SOLI AND ORCHESTRA



BY

# H. W. PARKER.

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# KING TROJAN.

## PART I. Introduction and N<sup>o</sup> 1.

H. W. PARKER.

Andantino.

PIANO.

Fl. *p* Str.

The first system of the musical score. It features a Piano part on the left, a Flute (Fl.) part on the right, and a String (Str.) part on the far right. The Piano part begins with a treble clef and a key signature of three sharps (F#, C#, G#). The Flute and String parts also have treble clefs and the same key signature. The tempo is marked 'Andantino.' and the piano part starts with a 'p' (piano) dynamic. The music is in 3/8 time.

The second system of the musical score. It features a Piano part on the left and a Wind part on the right. The Piano part continues with the same treble clef and key signature. The Wind part also has a treble clef and the same key signature. The music is in 3/8 time.

1 \* 6-5

Wind Brass Viol.

The third system of the musical score. It features a Wind part on the left, a Brass part in the middle, and a Violin (Viol.) part on the right. The Wind and Brass parts have treble clefs and the same key signature. The Violin part also has a treble clef and the same key signature. The music is in 3/8 time.

The fourth system of the musical score. It features a Piano part on the left and a Violin (Viol.) part on the right. The Piano part continues with the same treble clef and key signature. The Violin part also has a treble clef and the same key signature. The music is in 3/8 time.

First Voice.

Fl. In slumber deep Lies earth asleep While

Wind & Harp.

The fifth system of the musical score. It features a First Voice part on the left, a Flute (Fl.) part in the middle, and a Wind & Harp part on the right. The First Voice part has a treble clef and the same key signature. The Flute and Wind & Harp parts also have treble clefs and the same key signature. The music is in 3/8 time.

soft moonlight il - lumes the night. No sound, no tone in

Harp.

Horn

val - ley lone Sub-du - ed far. All grief and care.

dim. B

Wind

Second Voice. *mf con espress.*

O sum - mer night! With splen - dor bright, How

*p*

healest thou All sorrow now! Thou dri - est tears Thou

Fl.

Ob.

*p* Wind

teach - est prayers, O sum - mer night,

*cresc.*

*cresc.*

night with splendor bright!

*ff* *f*

*sfz dim.* *p*

**D First Voice.**

fill thou even with light of heaven My long - ingsight, 0

**Second Voice.**

0 fill thou even with light of heaven My long - ing sight,

*pp*

*ff* *poco rit.* *dim.*

sum - mer night, 0 sum - mer

*ff* *poco rit.* *dim.*

0 sum-mer night, 0 sum - mer

*sfz* *poco rit.* *dim.*

night.

night.

Third Voice.

Tenor *mf*

Now

The first system of the musical score. It consists of three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is two sharps (F# and C#). The tempo is marked 'Poco più mosso.' The lyrics 'night.' are written under the first two vocal staves. The third vocal staff is labeled 'Third Voice.' and has the lyrics 'night.' and 'Now'. The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand.

Poco più mosso.

all around is sleep - - ing,

Fl.

pp

Viol.

The second system of the musical score. It continues the vocal and piano parts. The lyrics 'all around is sleep - - ing,' are written under the vocal staves. The piano accompaniment includes a flute (Fl.) and a violin (Viol.) part. The piano part is marked 'pp' (pianissimo).

Goodnight, goodnight, my love!

Fl.

Str.

The third system of the musical score. The lyrics 'Goodnight, goodnight, my love!' are written under the vocal staves. The piano accompaniment includes a flute (Fl.) and a string (Str.) part.

The ships are in the ha - - ven, The

2 1

pp

The fourth system of the musical score. The lyrics 'The ships are in the ha - - ven, The' are written under the vocal staves. The piano accompaniment includes a piano (pp) part. The system ends with a double bar line.

stars keep watch a - bove. Now all a - round is

Ob.

sleep - - ing, O let thy weep - - - ing

cease! As ship in ha - ven rest - ing, In

*mf cresc.*

mine thy heart has peace.

**CHORUS.**

Sopr. *f* A - far, the stately cas - tle Its

Alt. *f* A - far, the stately cas - tle Its

Tenor. *f* A - far, the stately cas - tle Its

Bass. *f* A - far, the stately cas - tle Its

**F Poco più mosso.**

**F Poco più mosso.**





Trojan. *mf* Allegro.

The horse is neighing, O page of mine! Long is the sun now des-

Fl.

*p* Str.

cend-ed, The glimmer-ing moonrays so gold - en shine With star-light so softly

Clar.

*H poco largo*

blend - ed. Now breathes the night air sweet a - bove Soft whispering plays the

Ob.

Fl. Clar.

*p*

fountain. Like fair greeting from my dearest love, Far o - ver the dis-tant

Viol.

*p*

mountain. To horse! to

Cello

Horn



horse! *mf* O bring the swiftest steed! And my love shall make him

*dim.* *p*

fleet - er, And my love shall make him fleet - er. *ff* To horse! *ff* to

horse! *mf* I has - ten to her side With a lover's word to

*p* *pp*

greet her! *p* *ff con amore* Greet her, yestars, set in

*flegato*

heav'n's own light. *p espress.* No star of heav - en is fair - - - er.

*p*

*ff*

Greet her, ye flowers, with dewdrops bright Sweet - er than ye and

*flegato*

*L*

rar - - er!

*ff sf dim.*

*sfrit.*

*Allegretto.* Clar.

*pp* Viola

*pp*

**CHORUS.**

Sopr. *pp*

Alt. *pp*

Ten. *pp*

Bass. *pp*

What thinks she now? what thinks she now? My sweetest love, with queen - ly brow, At

Clar.

this late hour still wak - ing. How would I love, like  
 this late hour still wak - ing. How would I love, like  
 moon-light clear, To steal within, her thought to hear, At this late hour still wak - ing!  
 moon-light clear, To steal within, her thought to hear, At this late hour still wak - ing!  
 What thinks she now? She smiles and weeps. My  
 What thinks she now? She smiles and weeps. My

My im-age in her heart she keeps At this late hour still

im - age

im - age in her heart she keeps At this late hour still

My im-age

wak - ing.

wak - ing.

She kneels be-fore her win-dow there, To say for me.

She kneels be-fore her window there, To say for me.

N

N

yet one more prayer The  
To say for me The  
yet one more prayer The heaven - ly  
*mf*  
To say for me yet one more prayer The heaven -

heavenly silence break - - ing. *pespress.*  
si - lence break - - ing. This prayer from out her deep - est  
si - lence break - - ing.  
ly silence break - - ing.

heart Takes wing this mo - ment to de  
*pespr.*  
Cello

part Heaven - ward the mes - - sage

bring - ing. The moon - - light glim - - mers

soft and pale, While far be -

soft and pale, While far he -



low, the night - in - gale His song of

low, the night - in - gale His song of

love - is singing.

love - is singing.

Wind

Trombones

Str.

Sleep well, Sleep well, my heart, a -

Sleep well, my heart, a -

Harp.

dim.

pp

far, a - lone, Thou pur - est, sweet - est, dear - est one, At

far, a - lone, Thou pur - est, sweet - est, dear - est one, At

*anima* this late hour I greet thee, Thou dearest, purest, sweet - est! Thou

*anima* this late hour I greet thee, Thou dear - est, sweet - est! Thou

dear - est, sweet - est!

*S cresc. poco a poco* night - in - gale, O fly to her, In clear - est tone my greet - ing bear,

*cresc. poco a poco* night - in - gale, O fly to her, In clear - est tone my greet - ing bear,

*S cresc. poco a poco*

*cresc. poco a poco*

Dearest, I come, Dearest, I come! Dearest, I come, Dearest, I come, Dearest, I come, I come, I come,

come! come, come!

Wind Harp.

rit.

The musical score is written for voice and piano. It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal part consists of a single melodic line with lyrics. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. Dynamics include *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *rit.* (ritardando). The score is divided into systems, with the vocal part and piano accompaniment separated. The lyrics are: 'Dearest, I come, Dearest, I come! Dearest, I come, Dearest, I come, Dearest, I come, I come, I come, come! come, come!'.

## Nº 2.

Allegro.

Page.

PIANO.

Up,

*dim.**cresc.*

up, O King, the hors - es now wait. O haste to thy loved ones

*pp cresc.*

cas - tle gate.

A

*ff**mf legato*

C H O R U S.

And proudly hesprings up - on his steed, His

And proudly hesprings up - on his steed, His

B

Molto meno mosso.

Trojan.

*mf* How sweet and cool is yet the

faith - ful — page be - side him. *pp* Now swiftly through the

faith - ful — page be - side him. *pp* Now swiftly through the

*pp*

Molto meno mosso.

night. In myster - y is veiled its light, As if the souls deep

dark green wood, Now by the streamlet ri - ding. The night - in -

dark green wood, Now by the streamlet ri - ding. Then night - in - gale, The

Trpt. *pp*

long - ings were known By fountains, flow - ers, stars a - lone, As  
 gale, The night - in - gale is wak - ing yet.  
 gale, The night - - - in - gale still wakes  
 night-in-gale, The *pp* night - in - gale is wak - ing yet.

Viol.  
 Clar. Fag.

if her life must free-ly be giv - en To love and rapt - ure as — of  
*pp* Now swift - - ly through the dark green wood, Now by the  
*pp* Now swift - - ly through the dark green wood, Now by — the

Fl. Ob.



heav - en, As though for this the stars, the flow - ers Were

stream - let ri - ding, Now by the stream - let

stream - let ri - ding, Now by the stream - let ri - ding,

stream - let ri - ding, Now by the stream - let ri - ding, the

Now by the stream - let

si - lent in these most bless - ed hours. In

ri - - - - - ding. The night - in - gale is waking

Now by the stream - let ri - ding. The night - in - gale is waking

stream - let ri - ding. The night - in - gale is waking

ri - - - - - ding. The night - in - gale is waking

Fl. *ppp* Ob.

ho - ly peace the soul now re - pos - es While heav - en its own full joy

yet, The night-ingale is waking yet, To

yet, The night-ingale is waking yet, To

Horn.

dis - closes. For love the star - beam brightly glows, The

sing my love's warm greet - ing While fireflies light their ti - ny lamps

sing my love's warm greet - ing While fireflies light their ti - ny lamps

To sing my love's warm greet - ing While fire - flies light their ti - ny

night - bird his song so soft - ly — flows, I bathe in love's freely

Soft through the night - air flit - - ting.

Soft through the night - air flit - - ting.

lamps through the night - air flit - - ting.

**F**

Str.

flow-ing riv-er, My longing to de-light — turns ev - er.

While fire-flies

While fire-flies

**Brass**

*f* The daylight giv - eth such rapt - ure nev - er. The daylight

light their ti - ny lamps \_\_\_\_\_ *pp* Soft through the night-air flit - ting. *f*

light their ti - ny lamps \_\_\_\_\_ *pp* Soft through the nightair flit - ting. *f*

*G*

giv - - eth \_\_\_\_\_ such rapture nev - er.

*pp* Soft through the nightair flit - - - ting.

*pp* Soft through the nightair flit - - - ting.

*pp* pizz.

*Scalio*

Anse

## Nº 3.

Allegro.

Str.

PIANO.

*pp cresc.*

CHORUS.

The hors - es, sharp - ly

The hors - es, sharp - ly

Trpt.

spurned, are spring - ing, Their rap - id - hoof beats loud - ly - ring - ing, Heaven

spurned, are spring - ing, Their rap - id - hoof beats loud - ly - ring - ing, Heaven

**Allegretto ma non  
troppo presto.**

bends a - bove in ra - di - ant light. O thou won - der - ful, glo - ri - ous,  
 bends a - bove in ra - di - ant light. O thou won - der - ful, glo - ri -  
 bends a - bove in ra - di - ant light. O thou won - der - ful, glo - ri - ous,  
 bends a - bove in ra - di - ant light. O thou won - der - ful,

won - der - ful, glo - ri - ous, won - der - ful, glo - ri - ous sum - mer night!  
 - ous, won - der - ful sum - mer night!  
 won - der - ful, glo - ri - ous, won - der - ful, glo - ri - ous sum - mer night!  
 glo - ri - ous, won - der - ful sum - mer night! —

Clar.  
Horn.

**Trojan.**  
 Thou art the si - lent sum - mer night, The sil - vry foun - tains glis - ten. Soft



## A

fair - y tales they seem to tell, And all the tree - tops

list - en. Thou art the sum - mer night so mild, So

pure, so deep, so lone - ly, As heaven had lost it -

self in thee In si - lence sweet and ho - ly. *p*

And *p*

And *p*

CHORUS.

2 Flûten  
Harp.

Fl.

Viol.

Strings

A.P.S. 4 C<sup>o</sup> 987

**B**

love - lier glow - eth the soft star - light. O thou won - der - ful, glo - ri - ous,

love - lier glow - eth the soft star - light. O thou won - der - ful, glo -

love - lier glow - eth the soft star - light. O thou won - der - ful, glo - ri - ous,

love - lier glow - eth the soft star - light. O thou won - der - ful,

**B**

*pp cresc.*

won - der - ful, glo - ri - ous, won - der - ful, glo - ri - ous sum - mer night!

ri - ous, won - der - ful sum - mer night!

won - der - ful, glo - ri - ous, won - der - ful, glo - ri - ous sum - mer night!

glo - ri - ous, won - der - ful sum - mer night!

*ff dim.* *p*

**Moderato.** *Leata* **Page.** *mf*

**Harp.**

gold - en sun, thou loveliest light, Like Gods im-pe-rial robe so bright, Thou

*mf* Harp. *p* Strings

giv'st my heart its glad - ness. When pur - ple glows thy

Harp. *C*

ear - liest beam, How shines the wood, how shines the stream, The

world for - gets her sad - ness. In

*f* *dim.*

*D*  
sun - light blooms the love - ly rose, By night no more her charms un-

*p* *dim. sempre*

close. At morn the lark is soar - ing, Up - spring - ing in e -

Horn. Harp. Wind

ter - nal light, She sings her sunsong glad and bright, Her

ve - ry soul out pouring. O sun-light fair in

Wood pizz. Strings Harp.

heaven a - bove, Like moon-light is all earth - ly love, From

Viola

heav - en borrowed ev - er. From Gods own heart flows freely

Str.

down The stream of pur-est love a-lone, A glad oer-flowing

Wind Str. Wind *dim.*

*ff*

riv-er, A glad oer-flow-ing, flow-ing riv-

*G*

Poco più mosso.

Trojan.

er. Hark! how the nightingale's sweetsong

Fl. Ob. Fl. Ob. Fag. Trpt. Solo Viol. Solo Flute

Sounds through the air of ev-en, See all the beauti-ful

Viol. Fl. Viol.

star-ry throng Like the watch-ful eyes of heav-en. And

H.

Fl. Viol. Fl.

have I but the rapturous night! A fool who more de -

2 Viol. Soli. 2 Fl.

sir - eth, I grudge thee not the glorious day, I

cresc.

*I ff con passione*

grudge thee not the glorious day, The midnight my soul it in - spireth.

Wood & Brass

pizz. pp p legato

Page.

And should thy longing deep be stilled, Thy

soul with per - fect joy be filled? Thy long - ing has a thousand

Fl.



**J**

voi - ces, Thy soul is sad e'en while it re - joi - ces. This

*legato*

long - ing is the soul's un-rest, A star up - on the

wavelets breast, It reach - es to e - ter - nal peace, Where

**K** *ff poco rit.* hopes and longings all shall cease. *p* What can - not fill thy heart for -

*f poco rit.* *p*

ev - er, On earth can sa - tis - fy thee nev - er. What

ho - ly is in heaven's light, is al - so pure in earth's sight, Who loves a -

**L**  
lone while stars are burn - ing, Must van - ish with the ear - ly morn - ing,

**M**  
Must van - ish with the ear - ly morn - ing.

*Wood* *Wind*  
*p*

**Horn.**  
**Str.**

**Allegro.**

Arie

Presto.  $\text{♩} = \text{♩}$ 

*pp cresc.* *ff dim.* *pp cresc.*

Bassi

N Trojan. *f*

*ff dim.* *p* *p*

Now

0

swift, ye horses! now swift! now fleet - ly. 0 bright morning

Fl.

P

ray I dread to meet thee!

*ff*

And for -

And for -

C H O R U S.

*P<sup>o</sup>* *ff* *Pio.*

ward fly they, the hors - es  
ward fly they, the hors - es  
hors -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with a key signature of one sharp (F#). The lyrics are "ward fly they, the hors - es". The piano accompaniment features a series of eighth-note chords in the right hand and a bass line in the left hand.

with might. In the glim - mer - ing,  
with might. In the glim - mer - ing,  
dim. pp

The second system continues the musical score. The vocal staves have the lyrics "with might. In the glim - mer - ing,". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *pp* (pianissimo). The piano part features a series of eighth-note chords in the right hand and a bass line in the left hand.

shim - mer - ing moon - - - lit night. Soon beech and oak  
shim - mer - ing moon - - - lit night. Soon beech and oak  
f

The third system of the musical score features the lyrics "shim - mer - ing moon - - - lit night. Soon beech and oak". The piano accompaniment includes a dynamic marking of *f* (forte). The piano part features a series of eighth-note chords in the right hand and a bass line in the left hand.

*dim.* **R** *p*

wood be - hind them far leaving, The house with branches a shade for it

*dim.* *p*

wood be - hind them far leaving, The house with branches a shade for it

*dim.* *p*

**R** *dim.* *p*

**Più lento.** *pp* *cresc.*

weav - ing, The bridge is re - sounding, the cas - tle is gained, Now

*pp* *cresc.*

weav - ing, The bridge is re - sounding, the cas - tle is gained, Now

*pp* *cresc.*

**Più lento.** *pp* *cresc.*

Viol.

*sf*

rest, wear - y hors - es, our goal - is at - tained, Now

*sf*

rest, wear - y hors - es, our goal - is at - tained, Now

*sf*

*sf*

S *ff*

rest, wear-y hors-es, our goal is at-tained, Now rest, weary

rest, wear-y hors-es, our goal is at-tained, Now rest, weary

horses, our goal is at-tained.

horses, our goal is at-tained.

horses, our goal is at-tained.

is at-tained.

*pp*

*p*

*sf*

*pp*

*p*

*sf*

*lento*

*rit.*

End of Part I.

*reata*

## PART II.

Allegro non troppo.

PIANO.

Ob. Clar.  
Harp *p*

Clar.

Fag.

Wood Wind

Cl. Str.

Drum Fag.

*p*

*f cantando*

Cello

A Poco più lento.

CHORUS.

Good - night, the lin - dens whis - per, Good night, the

Good - night, the lin - dens whis - per, Good - night, the ros - es'

A Poco più lento.

*poco rit.*

Wind *p*



ros - es', ros - es' breath, When meet two faith-ful lov - ers, Both  
 ros - - es'  
 breath, When meet two faith-ful lov - ers, Both true in life and

**SOLO QUARTETT.**

*mf* Goodnight, *mf* Goodnight, *f* Goodnight!  
*mf* Goodnight, *mf* Goodnight, *f* Goodnight!  
*mf* Goodnight, *mf* Goodnight, *f* Goodnight!  
*mf* Goodnight, *mf* Goodnight, *f* Goodnight!

**CHORUS.**

true in life and death. *pp* Good - night, Good - night, Good - night, Good -  
*pp* death. Good - night, *pp* Good - night, Good - night, Good - night,  
*pp* Good - night, *pp* Good - night, Good - night, Good - night, Good -

*pp* Strings & Harp. *mf*

**B**

**CHORUS.**

night, a - far and near - er The star - ry heaven looks down, Good -

Good - night, a - far and near - er the star - ry heaven looks

night, a - far and near - er The star - ry heaven looks down, Good - night, the

**B Viol.**

*f* *staccato*

Wind

**SOLO QUARTETT.**

Goodnight, Goodnight,

Goodnight, Goodnight,

Goodnight, Goodnight,

Goodnight, Goodnight,

**CHORUS.**

night, the heart's blue heav - en, The star of love shall crown. Good - night, Good -

down Goodnight, the heart's blue heaven, The star of love shall crown. Good - night, Good -

heart's blue heav - en, The star of love shall crown. Good - night, Good -

Wind.

Goodnight, Goodnight, Goodnight!

Goodnight, Goodnight, Goodnight!

Goodnight, Goodnight, Goodnight!

Goodnight, Goodnight, Goodnight!

night, Good-night, Good-night, Good-night, to hearts thus cho - sen Comes

night, Good-night, Good-night, Good - night, to hearts thus

night, Good-night, Good-night, Good-night, to hearts thus cho - sen

full content and rest, Loves cit - a - del is

cho - sen Comes full content and rest, Loves

Loves cit - a - del is

**CHORUS.**

## SOLO QUARTETT.

*p* Good - night, Goodnight,

*p* Good - night, Goodnight,

*p* Good - night, Goodnight,

*p* Good - night, Goodnight,

## CHORUS.

*f* ta - ken, Each now in each is blest. *ppp* Good - night, Good-

ta - - ken, Each now in each is blest. *ppp* Good - night, Good-

ci - ta-del is taken, Each now in each is blest. *ppp* Good - night, Good-

ta - ken, Each now in each is blest. *ppp* Good - night, Good-

## Poco lento.

Goodnight, Good - night!

Goodnight, Good - night!

Goodnight, Good - night!

Goodnight, Good - night!

## Poco lento.

night, Good - night! And now, in a bliss no words can

night, Good - night! And now, in a bliss no words can

night, Good - night! And now, in a bliss no words can

night, Good - night! And now, in a bliss no words can

Harp.

Fl.

Clar.

Horn

*pp legatissimo con espressione*

**CHORUS.**

*scen* - - - - *do* **D**

tell, Meets heart with heart, and hand as well.

*scen* - - - - *do*

tell, Meets heart with heart, and hand as well.

*scen* - - - - *do*

*cresc.* **D**

*p cre*

*scen* - - - - *do* *cresc. sempre*

**Andante poco lento.**

*sfz*

*sfz* *dim.* *sfz* *sfz*

## Allegro.

CHORUS.

Eye looks in eye, — and souls so ten - der, Yield ev - erythought in

## Allegro.

Eye looks in eye, — and souls so ten - der, Yield ev - erythought in

glad surrender, Not mine, notthine but one a - lone, The love thy heart doth

glad surrender, Not mine, notthine but one a - lone, The love thy heart doth

## Poco più lento.

give my own. Be neath the loft - y

## Poco più lento.

give my own. Be - neath the loft - y

cas - tie gate Slum-bers the page, who so long must wait. Then

cas - tie gate Slum-bers the page, who so long must wait. Then

*mf* *mf* Harp.

**F**

crows the cock, the hour is late, Then crows the cock, the

crows the cock, the hour is late, Then crows the cock, the

**F**

Page. **G** *cresc.* *Section*

hour is late. Up, up, O King, from thy love's dear arm, The

hour is late.

**G** *pp* *Str.*



sun - - light brings thee pain and harm.

Wind Wind Str. *plegato*

Trojan. *mf* I Hark! how the nightin - gale yet

Fl. 2do.

sings! The stars are soft - ly glanc - ing, My

## Aria

steed will fly as on swift wings,

Still reigns the night — on - tranc - ing.

1. Viol. 2. Viol. Cello Solo Viol. *pp*

**SMALL CHORUS.**

Love is so fleet - ing, Night is so fair!

Ros -

8. Viol. Soli Clarinet

**L**  
*p*  
Ros - es are fad - - ing In the soft air.  
- es are fad - - ing In the soft air.

**L**  
Fag.

Empty musical staves for vocal parts.

Fl. 8  
Pio.  
Cl.

*mf*  
Cheeks are so blooming, Soon must they fade Heart with love glow - - ing  
Cheeks are so blooming, Soon must they fade Heart with love glow - - ing

Str.  
Wind

Chang-es must dread.

Chang-es must dread.

Viol.

*poco f* Spring will bring ros - es,

*poco f* Spring will bring ros - es,

Harp.

Blooming once more,

Blooming once more,

Love returns nev - er, Ah! nev - er

Love returns nev - er, Ah! nev - er

*p*

*Seaten*

N  
more!

N  
Wind

Horn  
Str.  
Clar.  
Viol.  
legato

Allegro moderato.

Viol. *pp*  
Horn  
Wind

Page. P  
What seest thou, O King— and why trem - blest thou? And

gaz - est a - far in the night? 'Tis

Ob.

yet all so si - lent, so still is it now. The stars a - bove are still

bright. What hearst thou, my lov - er, in darkness drear? It was no song of the

bird. The brook's soft mur - mur now fills the air, its

mu - sic, that hast thou heard. And hast thou fear, my lov - er

true, Of the won - derful, gold - en sun-light? And

loves not the lark, and his melody sweet, The

*pp*

*ff* red-gilded morn so bright? The ruddy morning it is my

*Trom. Str.*

death, For I am King of the night. The shining sunlight the

*cresc.*

*Maestoso.* morn-ing's breath Brings, death with its gold-en light. Clar.

*fp* Trombone

*Moderato.* My fa-ther died on the deep blue sea, At

*Ob.* *pizz.*



# Annie

ear - li - est dawn of day, They brought my an-cestor cold and pale, When the

Clar.

Trombone

Page. *ad lib.*

Trojan. Al - read-y soft breathes the morning's breath, The

hills caught the sun's first ray.

*pp*

**Allegro. (Alla breve.)**

Page.

light, O King, it is thy death, thy death.

*mp*

Up sprang the King, but the eas - - - tern

*mp*

Up sprang the King, but the eas - - - tern

*mp*

**CHORUS.**

**Allegro. (Alla breve.)**

*pp* Str.

The light, O King, it  
glow, Seems now as twin - ing his  
glow, Seems now as twin - ing his

*cre* *scen*

is thy death. Trojan.

How far art thou, O cas - tle grand! The  
wreath of woe.  
wreath of woe.

*do* *ff* *f*

Cello

dark - ness how lies it so far! 0

Viol.

save me, thou horse, fleet as the wind, Up, swift-ly has-ten we there!

Brass

Wind

Strings

Brass

dim.

**CHORUS.**

*Poco meno mosso.*

The King now whispers the long fare-well. And now fades the

The King now whispers the long fare - well. And now fades the

*Poco meno mosso.*

Wind

Bassi

last pale star. Now ris - es the sun in his

last pale star. Now ris - es the sun in his

*pp* *cresc.* *X*

*pp* *cresc.* *X*

glo - ry to shine Up on the castle a -

glo - ry to shine Up on the castle a -

*f* *p*

*f* *trem.* *Brass* *p* *Clar.* *Fag.*

*Presto.*

far. Swift rides the

far. Swift rides the

*f* *f*

*Presto.*

*f* *Fl.* *Pio.*

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for a male voice (King) and a female voice (Queen), along with a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The lyrics are: "King through the stream - - - let wide, And swift through the val - - ley be- low. Fresh pours forth the morning her ros - es -". The piano part features a prominent melody in the right hand, often with triplets, and a supporting bass line in the left hand. Dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), and *dim.* (diminuendo) are indicated throughout the score.

## Z Più mosso.

fair, On the hills, the sun's fiery glow. The hors - es

fair, On the hills, the sun's fiery glow. The hors - es

*pp*

## Z Più mosso.

*pp* Str.

fly from the i - ron spurs Like ar - rows through the

fly from the i - ron spurs Like ar - rows through the

## Aa

air. They thunder o'er bridges, through bush and

air. They thunder o'er bridges, through bush and

## Aa

thorn And ev - er more swiftly, a - far, a - far.

thorn And ev - er more swiftly, a - far, a - far.

Presto.

Pio.  
*f con fuoco*

Bb



**Co**

*ff* *ff* *ff*

Wind Str. Brass Wind Str. Brass

Horns

**Trojan. *mf***

**Dd**

Now are we in the thick - et dark. What

Horns. *ff* *ff* *p*

Bassi.

will the sun in heav - en? The leaves and flow - ers per - - fume

Clar. Ob.

*f* *poco rit.*

give, The ride must praise be giv - - en. —

*p* *p* *p* *p*

And And

*poco rit.*

*p*

**C H O R U S.**

Più lento poco largo ma non troppo.

al - ways light - er the morn - ing grows, Now -

Più lento poco largo ma non troppo. morn - ing grows,

*cresc.* Now bright - ly o'er all the earth it flows. In  
*cresc.* grows, Now o'er all the earth it flows. In  
*cresc.* bright - ly o'er the earth it flows. In  
*cresc.*

Now bright - ly o'er the earth it flows. In

ma - gic co - lours the drops are

ma - gic co - lours the drops are

glisten - ing, In gar - den bow - ers the flowers are

glisten - ing, In gar - den bow - ers the flowers are

glisten - ing,

listen - ing, All whis - pers And all is still,

listen - ing, All whis - pers And all is still,

Viol.

Wind

And warbling birds the tree-tops fill. The

And warbling birds the tree-tops fill. The

Fl.

Fl.

Gg

*cresc.* match - less ra - di - ance of the

*cresc.* match - less ra - di - ance of the

Gg

Viol. *cresc.*

sun The night hath ban - ished, the

sun The night hath

sun The night hath ban - ished, the

Fl. & Viol.

ff

Hh

day be - gun. The match-less ra - di - ance

day be - gun. The match-less ra - di - ance

ff

Hh

Viol.

Wood Wind

Cello.

of the sun The night hath ban-ished, the day be-

*dim.*

**Maestoso.**  
**Trojan.**

Ac - curse a light! I feel thee now! Re-

*pp*

**Maestoso.**

turn, O moon - light glimmer! What helps my love, what saves me yet?

*trem.*

**Li**

turn, O moon - light glimmer! What helps my love, what saves me yet?

*p*

*ad lib.*  
*p*  
 My sense is growing dimmer.

*pizz.*  
*Fag.*  
*pp*  
*3*  
*6*  
*6*  
*6*  
 Cello.  
 Strings  
*pp*  
*6*  
*6*  
*6*

**CHORUS.**

*pp*  
 1 Harp.  
 2 *sempre Ped.* 3  
 4  
 5  
 6

from his horse the  
 from his horse the

1 2 3 4 5 6

King now falls. He

King now falls. He

Two vocal staves, likely Soprano and Alto, in G major. The lyrics are "King now falls. He". The music features a half note for "King", a quarter note for "now", a half note for "falls.", and a quarter note for "He".

1 2 3 4 5 6

Piano accompaniment for the first system. The right hand features a series of six ascending and descending arpeggiated chords, each marked with a number from 1 to 6. The left hand provides a simple harmonic accompaniment with single notes.

was but King of the

was but King of the

Two vocal staves, likely Soprano and Alto, in G major. The lyrics are "was but King of the". The music features a half note for "was", a half note for "but", a half note for "King", and a half note for "of the".

1 2 3 4 5 6

Piano accompaniment for the second system. The right hand features a series of six ascending and descending arpeggiated chords, each marked with a number from 1 to 6. The left hand provides a simple harmonic accompaniment with single notes.



night. night.

*pp* The *pp* The

**Kk**

*cresc.* sun - light spark - les, the sun - light shines, the

*cresc.* sun - light spark - les, the sun - light shines, the

*cresc.* sun - light spark - les, the sun - light shines, the

*cresc.* sun - light spark - les, the sun - light shines, the

**Kk**

*pp cresc.* sun - light spark - les, the sun - light shines, But

*pp cresc.* sun - light spark - les, the sun - light shines, But

*pp cresc.* sun - light spark - les, the sun - light shines, But

*pp cresc.* sun - light spark - les, the sun - light shines, But

*ff*

death comes with morn - ing light. But death comes with

death comes with morn - ing light. But death with

death comes with morn - ing light. But death

with

light, comes death, with light

comes death, with light

morn - ing comes death,

*dim.* *p*

Brass.

*pp* comes death.

*pp* comes death.

Harp.